

Fourteen Dramas in Five Afternoons, and One Usual Evening Performance. On Tuesday the same—The Greatest Opera Factory on Earth Is Ours.

Richard Condon will add to the joys of Christmas week a complete performance of "Der Ring des Nibelungen." Heretofore the dramas of this huge cycle, like the deluge, the famous Private Mulvaney, have been "dispersed" notoriously throughout two or three weeks. Now we are to have the whole thing compressed within the four days. To-morrow "Das Rheingold" will be heard for the first time. It will afford cheerful Christmas merriment for the little ones. In the afternoon grown people who will not be too tired to sit up till 10:30 will be permitted to observe the legendary tragedy of "Hansel and Gretel." Thus will the merry Yuletide properly observed in the Opera House.

On Tuesday there will be a blessed intermission. On Wednesday afternoon "Die Walküre" will be given, and the other two dramas the series will be performed on Thursday and Friday afternoons. "Die Walküre" is by the Italian composer, which will gain some forward on Friday night with "La Favorita." It will indeed be a busy week at the Opera, for of course the regular Saturday performances, afternoon and evening, will not be omitted.

It must be confessed that listening to the Ring drama, as one has to listen to them in New York, is something of a task. It demands a deal of devotion to the Wagnerian idea of art. One rushes off after a luncheon to a performance of "Die Walküre" beginning at 1:30 o'clock, and is greeted by Wagner's gods and mortals in the hazy atmosphere of a tremendous drama, within nerves unstrung after the continued strain of attention and the long extended plot of the work upon its emotions. It is not in human nature to endure a play that has four hours and more. Wagner never intended that we should have to sit for that long.

The title page of the first score informs us that this is a complete performance of the Ring drama. The word "festival" here has a special significance. Wagner never dreamed of having this work performed in the repertories of common opera houses. He designed it for special occasions, for special performances, when it could be given in accordance with his plans, which included a comfortable schedule for the public. Wagner knew precisely better than any other composer that his drama could not be performed by any audience if it were performed in the manner in which it is to be performed here in the coming week.

Let not this mild plaint be misunderstood. It is not directed against the presentation of the drama all in one week. That is altogether correct and desirable. "Der Ring des Nibelungen" should never be given in any other way. But on the other hand it is impossible to present it properly when the last three dramas have to be given on successive days.

Here we are confronted with the necessary consideration of the endurance of singers. The woman who sings *Brünnhilde* on Wednesday cannot impersonate the Valkyrie again on Thursday and Friday. The same *Siegfried* cannot last through the final dramas on two successive days. He may undertake to do so, but the results will surely not be altogether happy.

As it stands we are to have Miss Walker as *Brünnhilde*, "The Valkyrie," Miss Wood as the same character in "Siegfried," and Miss Norriska as the final *Brünnhilde* in "Götterdämmerung." Thus the daughter of *Wotan* will pass in three days through three stages, not one of which will have the slightest resemblance to any other. So one could by any stretch of imagination elude himself into the belief that he was looking at the same woman on Wednesday, Thursday and Friday.

As for *Siegfried*, he will get several years' experience in the drama in which he appears and in that in which he is excluded by *Hagen's* spear, for in "Siegfried" he will be impersonated by Heinrich Otto, short and stout, and in "Götterdämmerung" by Alois Burgstaller, tall and slender. So one could by any stretch of imagination elude himself into the belief that he was looking at the same woman on Wednesday, Thursday and Friday.

These dramas should be presented with intermissions between them that the singers can impersonate the same characters through the three days. *Brünnhilde*, one *Wotan*, one *Fricka*, one *Siegfried*. It must be admitted that without Sunday performance such a plan is difficult to arrange; but it is not quite impossible. The labors of "Das Rheingold" need not exhaust either *Wotan* or *Fricka*, who are again again in "Die Walküre."

Consequently when the former work is given Monday afternoon the latter might be postponed to Tuesday. Then Wednesday would be a day of rest and "Siegfried" could be sung on Thursday and "Götterdämmerung" on Saturday.

But in order to arrange this schedule to regular performances in the evenings would have to be abandoned and the usual Sunday matinee sacrificed to the cycle. The weekly performance in Philadelphia, I would have to be cut out.

Having made such a schedule, the next step in order to carry out Wagner's idea would be to begin the performances, except the first two, on Monday at 5 o'clock. The first of the four would begin at 5 o'clock, and the audience would be ready for a comfortable dinner. In the case of the other three dramas an intermission after the second act would give ample time for dinner, as was the case after the first act of "Parsifal," and the one would be ready to go home about 10 o'clock. The writer of this department of *The Sun* prefers, when the dramas are thus performed, to make the best use of the opportunity for a very late luncheon, a smoke and much agreeable conversation, postponing the real meat of the performance and then taking it at the shape of a cheering supper.

At a party we have not a Prince Regent here. You can get there by trolley in ten minutes from the Hotel Bayer-Schulz in the Promenade Platz, or you can get out in an open carriage and feast on the pushing floor as you go. Then there is the solid comfort of all those comfortable and cozy rooms under the roof of the Metropolitan and opening into the foyer. You dispose of your wraps in comfort and can get them in five minutes after the performance. The system is well known.

gentle shock as if you had unwittingly stumbled across a woman who had forgotten to dress before coming out.

Your wife, if she is American, will be so much better frocked than any of the Europeans in the crowd that the slim-waisted, egg-shaped German officers will stare her quite out of countenance. Their impudence is amusing, for it carries with it an assurance that whatever a soldier does in the happy land of Bavaria is all right and that no common mortal will dare to offend at it. You may sometimes feel as if you would like to slap one of these fellows, but you are sure that if you do he will break in two in the middle and you would incur the displeasure of the Kaiser for spoiling his lovely army.

But if you do not feel like walking in the corridors you can go out into the large restaurant and pay a mark, or about a quarter, for a luscious wine sandwich or a similar sum for a five-cent piece of indigestible German cake. Then you can have coffee, beer and beer, and such beer! Of course, it is not remarkable in Munich, where in the Hofbräuhaus you can drink beer which is the nectar of Götter, but it is miles beyond any beer you can get in this village.

Or you can go out into the garden and drink your beer there and smoke your cigar. It is all so pleasant, so sociable, so gemütlich, as the Germans say, and you meet so many acquaintances and see so many artistic celebrities, and there are always the officers to keep you from becoming bored, that you will find it impossible to be permitted to walk about and to breathe the same air with beings of a higher scale.

After the performance you are back in the centre of the city in ten minutes and there are restaurants of all degrees, at which you make still the cravings of your appetite and slake your thirst with amber Löwenbräu. That is the way to enjoy Wagner. You take him on foot, as he intended you to, you absorb him and the German atmosphere and the wine of the country simultaneously. You rise to the occasion. You find that a drama in four plays is none too long. You become saturated with the spirit of the thing, and you never for an instant feel tired. You are stimulated all the time.

But when you have to sit for four unbroken hours for three days in succession you will find that you have performed an athletic feat in listening which will at the end leave you, as the athletes say, "all in."

In not this herculean effort to grasp such creations at one tackle the real reason why so many persons shrink from them in fear? Wagner is not difficult to understand. He deals in elemental passions, in the fundamental thoughts and feelings of humanity. The worldwide success of his dramas is entirely due to this fact. George Bernard Shaw's intellectual subtleties will excite the interest of active minds for some time, but they will not last. They will be soon or later relegated to the dust of literary shelves, for they fail to make the appeal to the fundamental human nature.

Shakespeare's "Hamlet" and "Romeo and Juliet," on the other hand, touch the well-springs of the soul; they tap the fountain head of feeling. Their intellectual nobility adds to their artistic value and intensifies their basic strength, but all the imagery of the blank verse and all the skill in dramatic construction and character development shown by the master dramatist would not have given these dramas their potency if the human element in them had been weak or falsely conceived.

Wagner, too, has sounded the human note with no uncertain hand. It is not the mystic atmosphere of "The Flying Dutchman" that gives it attraction for the public. It is the exhibition of womanhood sacrificing itself for the sake of love and the embodiment of the emotions of this story in eloquent music. This is the secret of this old opera.

It is not the superficial glories of the Venusberg or the court of Hermann of Thuringia, nor yet the melodious strains of the meditative *Wotan* that make "Tannhäuser" popular. It is the delineation of the strife of good and evil for possession of the soul of *Tannhäuser* and the musical setting forth of the emotions of the hero *Siegfried* and *Wotan*, that touch the public.

When we reach the Nibelung tragedy we come upon a story of much complexity. The elements of the dramatic action are manifold, but the true plot is simple. Its ramifications are like to distract him who is compelled to give it hasty consideration. It is not at all strange that many are led astray from the true story of a god's sin and its consequences and induced to fancy that the loves of *Siegfried* and *Brünnhilde* are the central theme of the drama. These are but episodes in the true drama, magnificent episodes, to be sure, but not the real issues. *Wotan* is the hero of the play, and the tragedy lies in the doom of the Walhalla gods for sin.

In order that any person who has not spent much time in preparatory study of the books of these dramas shall understand them as he watches their development, he must be able to reflect upon them. The ordinary theatrical play of four or five acts there are intermissions, during which the auditor may gather himself together and connect the threads of the story. In "Der Ring des Nibelungen" we have a drama which consists of four plays, three of which are in three acts each. The grand plan of the work requires us to regard "Das Rheingold" as a prologue, while the three other works are in reality the three grand acts of the drama.

It is not more than a night's intermission between two acts such as any two of these. We should have a whole day. Would you ask a man to ride from New York to Chicago and then pause twenty minutes for refreshments before starting westward for Omaha? We are certainly in a hurry in this country, but if we are to acquire a true artistic atmosphere we shall have to learn to take more time.

Across the water they get dim and twisted ideas about the extraordinary operatic week of ours. No one in Europe knows much about America anyhow. They don't try to. They all appear to be afraid that if they learn facts they will find out something of our credit.

Of course they make public speeches about our greatness and our desirability in the front row of world Powers, but they are careful to use only glittering generalities. In private life they speak of us with unceasing contempt. They know nothing about us. Their information is misinformation. This is largely the case in England. On the Continent it is invariably so.

San Francisco, at the east end of the Williamsburg Bridge.

In their misrepresentations of American musical doings the German newspapers make the *Figaro's* comments on Presidential maneuvers and the like. Most of these misrepresentations are made by correspondents who live here and know the facts, but are obliged to feed the German papers on what they like. They are greatly aided and abetted by the virtuoso and singers who go home laden with our dollars and show their gratitude by maligning us.

So we may expect to read in some of the European papers that Wagner's "Der Ring des Nibelungen" was given three times in New York at the Metropolitan Opera House, performances taking place twice a day and the casts being entirely changed in each act. We shall read of people eating lunch-eaten from baskets held in their laps while *Siegfried* was forging his sword and of women arriving at the opera house with camp outfits, determined not to go home till the whole story was over.

Or—what's the word. See if it does not come back at us from self-satisfied Europe, where they still think that New York is east of Boston. W. J. HENDERSON.

## NOTES OF MUSIC EVENTS.

At the Russian Symphony Society's concert of Saturday night and Sunday afternoon, Mrs. Powell will play a new violin concerto by Arensky. Other features will be Jan Sibelius's new tone poem, "Finlandia," and the whole third act of Rimsky-Korsakov's opera, "Christmas Eve."

Edwin Grasse, violinist, will give his second recital at Mendelssohn Hall on Tuesday.

His own suite in E minor for piano and violin will be heard.

Clayton Johns will give a recital of his own music at Mendelssohn Hall on January 9 at 8 P. M.

David Bingham will give the first of his three concert recitals at Mendelssohn Hall on Tuesday.

His own suite in E minor for piano and violin will be heard.

The first concert of chamber music of the new year will be given by the Boston Symphony Quartet at Mendelssohn Hall on Tuesday evening, January 2.

The quartet (Prof. Wally Hess and Messrs. R. W. F. and W. W. F. and W. W. F.) will give a recital of classical compositions dating from the fifteenth to nineteenth century composers.

Mme. Gadsby's song recital will take place at Carnegie Hall on Tuesday afternoon.

Miss Maud Powell, the renowned violinist, has been engaged as soloist for the "Watch Night" concert to be given by Victor Herbert and his orchestra at Carnegie Hall on Tuesday, December 31.

Her selections will be appropriate to the occasion.

Mme. Emma Calvé will resume her concert tour in Chicago on New Year's night. Her managers, Cort & Kronberg, have just arranged for a second appearance of the prima donna at the Metropolitan Opera House on January 1.

She will be heard here at a matinee on February 2 (Washington's Birthday), presenting a programme entirely different from the one she gave before. She will sing in the principal parts of the "Carmen" and will sing in all the principal parts of the West, Northwest and South.

Kubelick will be heard in recital at Carnegie Hall this afternoon at 3 o'clock. This will be the last appearance save one of the sensational Bohemian violinist before he starts on his long transatlantic tour. His final concert in this city will be on New Year's night. Kubelick's programme to day is extremely popular in character and is of a kind to reveal the best features of his technical and musical equipment.

## WITCH HAZEL SEASON.

How the Brush Is Collected and Distilled in Connecticut Valley.

Middleton correspondence Hartford Current.

Big carts, heavily loaded with brush, are seen slowly moving along the country roads in most of the towns in the Connecticut valley at this time of the year. They are laden with brush, cut from a species of the alder family, which after being chopped are put into a still, and the resulting product is sold to the distillers.

The witch hazel industry dates back about thirty-five years. In the early '70s a young man from Essex went to New York with a barrel of good witch hazel. He knew that he had a valuable commodity, and he had the courage to sell his convictions. He placed one barrel of his product with every wholesale druggist who would take one. He then hired salesmen to go out on the streets and avenues and sell the witch hazel in small lots, turning the sales over to the jobbers who had taken his extract.

There are many kinds of witch hazel, for this product is rather remarkable in that it has no standard except that given by its own character. It is not a chemical test, and the purchaser must depend for its worth upon the good faith of its distiller. In making alcohol, for instance, a distiller obtains but four gallons of proof spirit from a bushel of grain, or he keeps his still working until the crack of doom.

In the distillation of witch hazel, however, a distiller can take out twenty gallons, forty, or even twenty barrels from a ton of brush at one operation. He can keep on running the extract until he gets it all, it is all witch hazel, but, as a matter of fact, the first gallon is the strongest, the second is a little weaker, and so on until the odor is faint and it is usually discarded and there is nothing left.

Others there are who, instead of using the green twigs, distill from the dried bark, because it is so much cheaper and can be made any time, but the city people who obtain it have not the fine, pungent odor obtained from young twigs. Some also use a larger proportion of water than is called for by the amount of the material, and the resulting product is an aqueous distillation with but slight traces of witch hazel's characteristic odor.

The witch hazel season does not open until after all their crops have been harvested. There is at such a time little for the farmers to do, and if it were not for this industry it might go hard with some of them. They simply hitch their horses to a big team and, armed with small hatchets, drive out into the woods. The witch hazel grows in hilly and rough places and it is usually difficult to get to the spot with a heavy team.

On arriving at a good growth of the bush all hands set to work cutting the brush off near the roots and piling it into the teams. There is no mistaking the witch hazel by its characteristic look and pungent but pleasant odor. When a load is obtained it is driven to the nearest cutting station, where it is cut, then macerated and put into the still. The price paid for the brush is about \$2.50 a ton, and the brush is very plentiful and easily cut, but it is sometimes hard to reach, and the cutting stations are often distant, so that the farmers cannot dispose of large quantities in a day. There is, therefore, not very much money in it for them, but it is a steady industry, for it keeps them and their stock busy at a time of the year when there is little else to be done.

## HOUNDS DISCOVERED FOX'S TRICK.

From the London Daily Telegraph.

In the stone wall countries of Ireland foxes sometimes resort to the stratagem of running along the top of the walls for a considerable distance, throwing hounds off the scent.

There was an incident of this kind with the Waterford Housekeeper's men at Carrick-on-Suir. A fox jumped on to the top of a wall at Carrick, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency. The fox was seen to jump on to the wall, and Mr. Pollock was called to the emergency.

## FADS IN OUR PUBLIC SCHOOLS.

## FAULTS SOME MEMBERS OF THE BOARD ARE FINDING.

## They Hope That Next Year the Mayor's Plan for the Three R's May Meet Approval.

From the New York Times.

A new Commissioner of Education is to be appointed on or before January 1. When that appointment is made it is expected that the Board of Education, as then constituted, will be attached to Mayor McClellan's theory about public school studies rather than to Supt. Maxwell's. It will be recalled that the Mayor, in his speech before the National Educational Association last summer, said:

"I do not believe that any one can be educated who has not at least a smattering of the three R's. I may possibly serve some mysterious useful purpose to teach twenty-five boys to read, to write, and to count. English is new buttons on shirts or to drill girls of the same age to whom the rule of three is unknown in the theory that not in the practice of music and cooking. But the ignorant outsider who is excluded from the 'three R's' educational circle may be permitted to wonder at the wherefore of it all. It is anything but flattering that the products of our great public schools seldom succeed at either West Point or Annapolis."

With a board answering to that idea, some present members hope to accomplish much toward giving what they call the Maxwell fad system a rest.

One of the members was asked:

"Has nothing been done after the agitation last spring to lop off the fads and whimsies?"

"Very little except to promise," Mr. Maxwell's last bulletin of studies shows that sewing begins in the third year and is not postponed until the fourth, as critics of the system advocated. History was advised for the fourth year, but Mr. Maxwell's bulletin draws the line at the third year, which is virtually within a year of ending its compulsory school period. Yet, metallurgy is prescribed in grades when pupils are 8 years old. When they are 6, 7 and 8 years of age they are required to take extraordinary subjects, such as, say, the circulation of blood in a tadpole's tail.

"Topography of New York, which you might say, means learning where the fire hydrants are situated, is taken in the fourth year. This will be valuable when the boys grow up to be firemen, if they don't forget after ten years' time. Tools of a sort at freemason drawing. Boys are still taught raffia. Do you know what raffia is? Put the question to grownup New Yorkers, will you, by way of examination on what they know about the details of how their elementary schools are conducted? Well, raffia for boys I may describe as the braiding of straw for the bonnets of their sisters' dolls. It's a great thing Mr. Maxwell, scoring in the high range of his poetic faculty, for coming out with the training of the eye and hand, and preparing the future citizen for his part in life."

"English? No no change has been made in the study of English. No, no change in the study of mathematics either. These are still, as I look at it, subordinated in time given, as when Grant reported that out of 12,000 men only 5,875, or less than one-half, are allotted to English, penmanship, geography, history and arithmetic."

"The members of the Board of Education, having public school teachers, are English is pure. Swarms of children enter our schools without any real knowledge of the language. Home cultivation for the majority is lacking—the home language is often some other language than English. With the elementary schooling what, will wonder if native bred teachers, who are not trained in the home language, have a little less, music and more English, a little less of the chemistry of cooking and more English, a little less of the mathematics of the home, and a little less, raffia and more English, then the child of foreign parents who goes through the schools and all at once from a school teacher's hands is a better fitted to keep the wall of English unbroken."

"To the suggestion that the City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."

"The City Superintendent is in the wholly responsible for the courses of instruction, it is answered that he gradually has made himself 'the whole thing' in the school system."